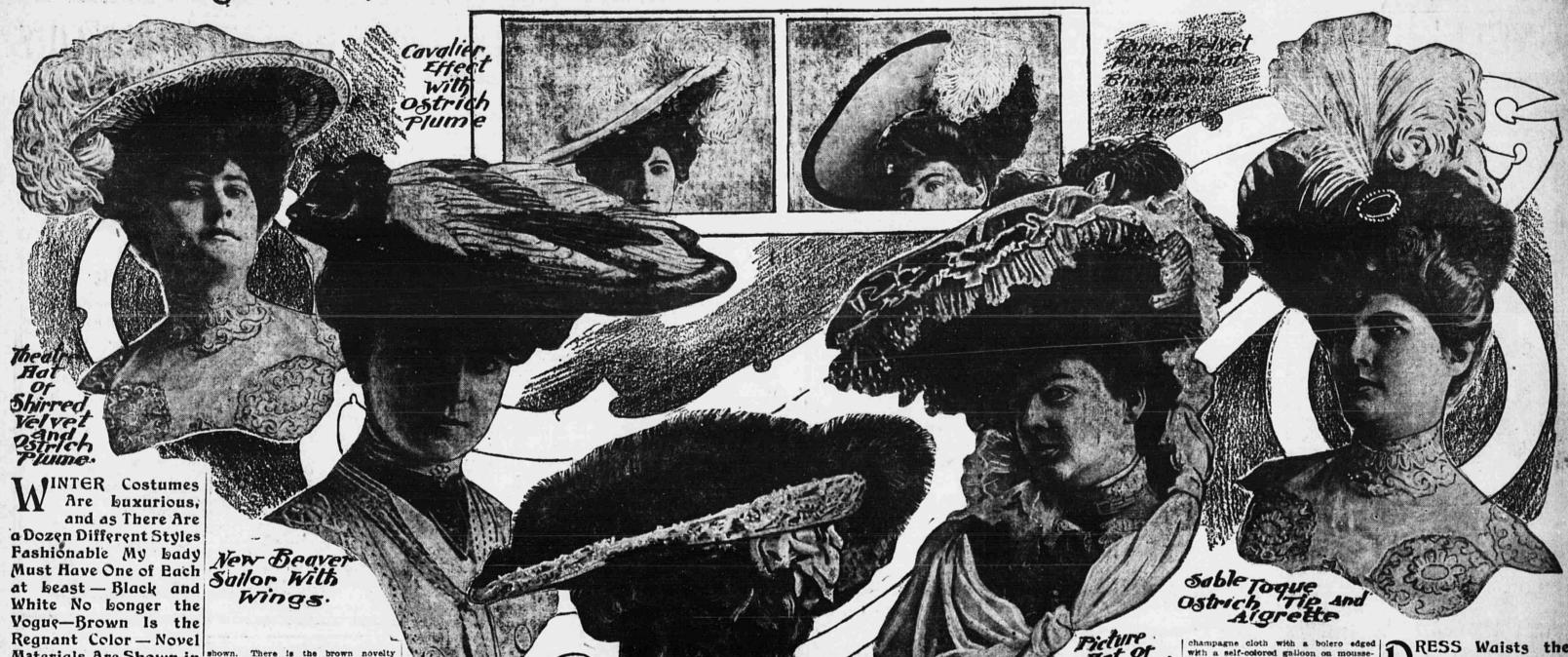
By ~ Mme. ~ Judice. A = Page = of = Fashion = News



Materials Are Shown in goods, with a loop of brown silk upon the surface: there is the shaggy brown stuff with brown cotton knots upon its Red Collar and Cuffs-The Eton Jacket Will Season Again.

UXURIOUS and elaborate as in the days of Louis XIV. are many of th winter costumes for 1908 and 1904. A dozen different fashions are current obliged to have at least one of each.

Two garments are necessary—a long

cloak made of cloth and trimmed with guipure lace or flat bands of panne velvet and a stole or flat boa of fur. With these one has a warm, handsome outside garment that may be worn over any style dress and for any occasion and a fur piece which may be worn with the two-piece suit of jacket and skirt for afternoon or morning wear. THERE are several marked changes

or modifications in the present fashions. Skirts are shorter, less full at the hem, fuller at the hips, and thereals a general use of berthas, flohus and wide collars that droop over the shoulders. They are made ruffles, repeated in the sleeves and skirt, or they may be of lace or of panne velvet or any material used in trimming. They fall almost to the elwhere the sleeve becomes full. and, as they make the shoulders appear wider and the waist smaller, they are extremely graceful.

THE fichu finish is convenient for demi-toilet gowns, as it leaves the waist slightly decollete and is suitable for the house or the theatre, as it may be now appropriately worn with a White mousseline de sole forms the foundation of the prettiest of these fichus. They are shaped shawl fashion, as our grandmothers were them. Handkerchief fichus of old lace are extremely modish and are sometimes completed with a deep frill of lace, or several tiny flutings of tulle, edged with fine narrow

A style of the season is to omit the stock, or band collar, finishing the neck of the yoke or wide, drooping collar with a flat band of plain narrow velvet ribbon. With these collarless waists a band composed of strings of pearls, tor quoise, coral or dull gold beads, sometimes with jewels interspersed, are worn.

Black and White Give Way to Brown.

No more black and white is the rumor from abroad. One reason for the long popularity of this combination is that the courts of Europe, England and Italy have recently been in mourn

But now for colors! Bright green velvet, exactly the shade of an emerald, is a davorite for heavy reception gowns. Purple of a rather dark plum shade i very popular; blue and tan are more worn than they have been, and there is a new reddish color called "seaweed." But brown wins. Other colors have been struggling, and, as always during the autumn time, plaid has many de votees, but undoubtededly it is a brown

Quite the newest fancy is brown, a the relief note in place of the long-used black. Fagotting fancy stitches and French knots are some of the sugges-tions offered for the introduction of this deccrative touch.

It is ten years siese brown was the and many women who have brown gowns put away will make them do duty this year with a little furbish-ing. This can be done with a trifling attervision in the matter of sleeves and

Suit that Has Military face: also a lovely brown zibeline, so soft that it feels like beaver and so long of nap and silky that you can scarcely distinguish it from beaver cloth. Brown chiffon is fashionable, and some of the Be in Evidence This quaintest and daintiest of evening gowns are of this material and shade, even tulle in brown tints being frequently

> The Trimming of the New Brown Crown.

HE trimming of the brown gown A dozen different fashions are current, and each is so thoroughly attractive newest idea for the suit costume are that the woman of society feels herself the military trimmings combining bright red and bright blue in the military shades. Bands of the blue are laid upo bands of the red, and the whole is Green is good as a cuff and collar trim

> red collar and cuffs. At the base of the red cuffs there was a band of milkary blue velvet, while lines of gold separated the two materials. The deep round turned-back cuff is observed upon many of the newest winter costumes and the material used is the same as that on the lanels and collar.

the turned over tapel and the turn back cuff is a

dresses and cloaks. This cuff is nearly a quarter of a yard wide, looking almost fined on its inner side with silk. Ansleeve down over the knuckles, like the lace upon a courtier's coat.

or fasten in some manner up the front.

The Latest Skrt Models Do Not Show the Flare.

stitching. A war is declared between

with which lining is appearing in skirts, particularly for street wear. The 'Balayeuse" or dust ruffle is enjoying a revival and is considered the last touch of daintiness to be added to an elegant costume. These are set on inside the lining next to the feet, usually of selfolored silk. In many instances on the dainty evening costumes they are of chiffon or lace flutings, and certainly make a pretty finish to the toside of the skirt, which shows when one sits down

HE day of the silk gown has surely ling she wears the simplest of shirt arrived, for no wardrobe is complete without one or more of these she is resplendant in dress waists. The creations. There are pin dots, dark checks and chamelegn effects, moire and tarretas and innumerable gancy wilks. Threads of gold or silver are often as the ruffles and furbelows which forwrought into the weave, and even more merly adorned "frees walsts." More elegant is the introduction of velvet costly fabrics are used—hand painted on a satin or silk ground. One pattern, having a ground of delicate gray satin, showed exquisite bunches of parma vio- lace. Crepe de Chine is quite the most lets and green leaves in velvet strewn popular material for dress walsts. It over it, another a cream ground of lends itself readily to the fine shirrings satin, over which are scattered velvet and cordings which are now en regle leaves in autumn shadings from dull and has a soft sheen many prefer to

in the pale coffee tints, and the rich of our grandmothers, but have lost of Heniten lace fagotted, inset with no the pale correct this, and the first of the grant of the freshness through the black sike thread. White, in off shades of the freshness through the black sike thread. White, in off shades of the freshness through the black sike thread. White, in off shades of the property of the fowers of the freshness through the black sike thread. White the most fashion of the freshness through the black sike thread. White most fashion of the freshness through the black sike thread. White the most fashion of the freshness through the black sike thread. White most fashion of the freshness through the black sike thread. White most fashion of the freshness through the black sike thread. White most fashion of the freshness through the black sike thread. White most fashion of the freshness through the black sike thread. White most fashion of the freshness through the black sike thread. White most fashion of the freshness through the black sike thread. White most fashion of the freshness through the black sike thread. White most fashion of the freshness through the black sike thread. White most fashion of the freshness through the black sike thread. White most fashion of the freshness through the black sike thread. White most fashion of the freshness through the black sike thread. White most fashion of the freshness through the black sike thread. White most fashion of the freshness through the black sike thread. White most fashion of the freshness through the black sike thread. White most fashion of the freshness through the black sike thread. White most fashion of the freshness through the black sike thread. White most fashion of the freshness through the fashion of the fashio

with narrow black cording.

ning, but red is newer. One of the smartest suits of the year was a brown mixed goods with military

There are other cuffs very popular, one being the fancy flared cuff used upon the house gowns as well as upon street like a flowing sleeve. It is trimmed on other way of treating this cuff is to let it flare as wide open as it will and in the inside stitch a deep ruffle of lace. It must be wide enough to fall out of the

THE Eton tacket will be worn as much as ever this season. Under the head of Eton are all the coats that are out off at the belt line and which button

GREAT many of the latest skir models do not show the flare, ever at the foot, but continue in straight tines right down to the instep, and are the modiste and wearer of these skirts, as every effort is being made by the former to present the graceful long

It is surprising to note the rapidity

green to russet, red and brown. that of allk.

Brocades are in great favor and some A dainty theatre walst is of white crep-

the beauty of the material and blouse has long shoulders and somewhat It would take but little to bring about Hontton medallions. They are applied the crime of over-ornamentation, so in down the front and back. The sleeves hese doubtful cases the wise woman are tucked to the elbows and have the

WELL-KNOWN Parisian modiste are edged effectively with the lace me has announced this season that she I makes a specialty of "dress waists." louse continues to hold much of its

tions from Paris.

of a round yoke effect, produced by the has her silk made up after a plain pat-circular flounce which is a feature of and slender cuffs. This latter style is tern. some of the most modish waists. They

This blouse, in It is conclusive proof that in spite of the dress waists, fastens down the back. predictions to the contrary the separate The new style of trimming straight across the bust to give the long droop id-time popularity. Indeed, there are shoulder effect—is interfered with if the cap, which may be a continuation

The Swagger Girl Has Many Swagger Hats

astening is sometimes made invisibly

The Sleeve is the Only Novelty in Dress Waists.

deserves an article all to itself. As woman of fashion remarked: The only distinctive feature of the new waist is the sleeves. are alike as two peas."

There are bell sleeves with under puffs of lace or chiffon, sweeping sleeves and bouffant sleeves with long perhaps the more feasible for daytime wear. The big puffs are far enough from the hand to prevent unwieldliness, while the deep, tight-fitting cuffs accen tuate the curves of the pretty arm. The tight-fitting effect above the el-

The back the trimming across the biouse front. These long shoulder effects and tight-fitting sleeve caps on the new gowns the kimono sleeves, also wrist bands and blouses will not permit my lady to and ruffles.

By the w rearrange a stray lock of hair, but it is becoming to the girl or woman with all 1804 gowns and bodices and is gaining good broad shoulders and natuarily will in favor steadily. ome fashionable. HE girl or woman who keeps to the

fetching and fascinating tea gowns as her ingenuity or her purse affords. In the flowing classical draperies which characterize the genus tea gowns a woman takes on an added charm. Sun plaiting and accordeon plaiting are used in a thousand different ways, and all the beautiful gowns which the beauties of the First Empire wore are being copied to-day in tea gowns for the beauties of the new century.

A woman clever with a brush will

braid and gold buttons. Over a galloon-trimmed round cloth shoulder collar is a smaller collar of white linen de soie, out lined with a narrow plaiting ofthesame. This linen also makes the full under

The girl or woman who keeps to the front of fashion's procession will provide herself with as many of the tohing and fascinating tea gowns as the brilliancy of the coloring forbid all criticism. The simple blouse effect front and Silver on the New has a wide box plait fastened by embroid ered buttons—hand embroidered, if you Hats — Fetching and please. Quite the latest fad are these hand-embroidered buttons. They are easily made and allow milady to have exclusive buttons made to match each gown. The same buttons are used on the wide cuffs of the moderately large

The Second Empire Reflected in Fashions.

well as to the all-important 1830 period. The circular bands, ruchings with Which to Match Different Costumes. and tucks, which are now the chief form some of the smartest Illustrative of the effects of circular trimming is a costume of soft heavy black taffeta, which is one of the leading fancies of the winter. The well defined skirt at the hips flares out to meet the bouffant lower half trimmed with Silk voile was the fabric used, with soft graduated rows of velvet ribbon. The taffeta for the folds. Another quaint podice does not flaunt the ubiquitous design was shown that would have gladcape pelerine, but the newer old-time dened the hearts of our greatgrand-'crossover." which is being revived. mothers, with its arrangement of nar-The bodice trimming falls over the row ruffles set on a full skirt with shoulders in full flutes, crosses at the beading at intervals. With the full waist line in front and is carried round o the back, where it terminates in a basque or plaited ends.

> Lace and swiss ruchings are a favorite trimming for many quaint rowns and bodices. It is a relief after the rather coarse laces which found favor last eason. It shows that valenciennes and surely coming into favor. Quillings of fringed silk is also a new trimming idea meeting with ap-

THE fascinating shaded ostrich more dressy accessory that is a fashionfeather, so magnificent in proportion both in length and breadth, is

quite as much "property" as were the ilk gowns of our grandmothers. An enormous white cloth hat of this eriod to particularly fetching. It has a border of dull gold galloon outlining the brim and encircling the crown. Amber tive touch of elegance which is charac-

teristic of the hat par excellence. laintily used on the new hats and frocks is another feature of this season. This revived Parisian mode is introduced with such good effects that no fairlt can be found on the score of garishness. The gold is of a dull shade and its value on a costume is like the chiaroscuro effect in a painting. Taupe and moleskin is the fashionable

trimming for the white cloth costume. Fur in sable, chinchilla and miniver bands trim many of the daintiest tuile and lace evening frooks. Evening toilets glitter with gold and silver sequins.

Full Skirts, Without Heeps, Are Among the Promises.

ARCEL PREVOST'S sincere and earnest appeal for a return to the comfort and grace of the Greek me is meeting with scant courtes; even in Paris. There are no signs that the great modistes are treating the matter seriously. Indeed, they have threatened us with a revival of the crinoline but the women of to-day have too highty developed a sense of the ridiculo to accept a semblance of the hoopskirt even from the highest sartorial oracle The creators of modes are perhaps re taliating by giving us the present ex

RESS Waists the Specialty of a Well-Known Parisian Modiste-No Wardrobe Complete Now Without a Silk Gown - Some Dainty Theatre Waists -Bell Sleeves Are Seen on the New "Dinner Corsages" - Fashions Go Back to the 60's-ArtisticTouches of Gold Fascinating Tea Gowns -bong Scarfs of Indian Cashmere are Popular.

soft and adapted to flowing lines, and ASHIONS go back to the sixtles and whose allowance for dress is limited the days of the second empire, as can achieve admirable results. Groups of tucks running around the bottom of the skirt are the only elaboration in others show folds or bands ribbon

A pretty effect is attained in a sevengored skirt having three folds of contrasting material around the bottom skirt the 1830 bodice effects, with the deep collar fishu, scarf, &c., are favored. That there will be a reaction against the plasted and tight-fitting skirt is almost a certainty.

MONG the heirlooms which are being brought out are long scarfs of indian cashmere in plain colors, with many-hued borders in palm patterns, They are very becoming and also afford the necessary protection against draughts when a thin bodice is worn. A ball gown is a broad, straight scarf of tulle in black or white, edged with a deep frill of tulle.

Those very delightful Oriental scarfe for the head and shoulders in silk gause bid fair to remain popular.



throat; the new silk beaver shape, with its shaded, nodding ostrich plumes; the novel picture hat, and the practical little round sailor for morning wear are the very latest creations of the fashionable milliner. THE swagger girl this season has shown a marked tendency to select hats

which lend themselves to different costumes rather than those which seem appropriate with but one gown. These are found in the most fascinating shapes in velvet, beaver, felt and fur, though as only the most expensive skins are used in making a fur hat its price puts it beyond the reach of the average woman's pocketbook. Whole sable skins are used lavishly to fashion the crown, to drape the brim or perhaps to be posed along the side of a close-fitting turban, the little head with its glittering eyes peer ing out in front and the paws and tail dangling over the hair in the back.

ERE are the new fashions in hats. For, midwinter though it is, new,

ideas in millinery are being constantly evolved in Parisian and New

York workshops and from there find their way to the showcases. The

hats pictured this week represent the very newest and most artistic importa-

THE Marie Antoinette turban, with its band of imperial Russian sable and

rhinestone buckle; the romantic Spanish mantilla hat, with its ruching

of real lace and mantilla knotted with studied carelessness below the

STIR protitiest of the fur hats is the Marie Antoinette turban here filus trated, which is an exact copy of a hat worn by the ill-fated French queen in one of her most famous portraits. In this there is a band of sable (and this shape usually takes more than one skin), worn next the hair for Marie Antoinette wore her powdered locks a la pompadour, so that the hat sats well back off the face. Into this band a full crown of rose velvet, somewhat on the order of a Tam o' Shanter, is plaited, but there is no over hang of velvet; the crown stands upward. At the left side of the Tront there is a spreading white signette posed in front of a shaded rose ostrich tip, these ng caught to the fur with a handsome rhinestone agraffe. A loose knotting of brown malines and ecru lace lends a touch of softness, and the effect of the whole is at once artistic and undeniably aristocratic.

HADED effects are tremendously fashionable, for by their delicately blended tones they permit women to wear combinations of color hither-to considered impossible. A charming example of the shaded hat is the

many occasions where the fancy blouse

The tailor-made girl insists on the sep-

arate blouse. For shopping and travel-

separate waists are if anything more

elaborate than ever before, although

their quiet elegance is not so striking

and embroidered chiffons, brocaded silks

that stand alone and cobwebby films of

Frances model pictured, which shows a brim of shirred velvet, shading from pale pink to deep mauve, the edge being bound with plaited chenille strands in the same tints. A soft crown of shaded felts is surrounded with a long plume of the same shades as the velvet, the lighter and more becoming tints, being toward the tip, where the coloring comes in contact with the face and hair. Another plume with the position of the shading reversed falls over the

OR morning wear the little round sailor shape will be a deserved favorite. but the newer ones will have a marked tendency to greater width from side to side than from back to front. The best trimming for these is in shaded wings, and one of the new combinations shows these wings posed flatly across the crown, the tip end of the wing toward the front. Shadings from white through a pearly gray and then into blues, the base of the wing shows a distinct mauve of the pinkish rather than of the bluish cast, and with this will be knotted some of the new silk beaver ribbon in black. This ribbon is one of the newest developments in silk. It is woven from just the same material as fashions men's silk hats, and the long nap makes a beautiful effect in rosettes and the looped bunches of ribbon which make such effective trimmings.

THE Spanish mantilla hat illustrated is of pink velvet and cream lace. It has a crown of the soft puffy variety of the velvet faced with lace and chiffon. Medium and three-quarter sized plumes are used toward the back and a long scarf of chiffon is knotted behind and then brought around

NOVEL creation in cream lace and mink illustrated has the brim bordered with a band of the lace and the crown of fur, which is drawn under the brim at both sides. The left side shows a French knot of

THE dashing cavaller hat pictured is of black panne velvet with facing of black moire and is trimmed solely with two drooping ostrich plumes, one black and the other white, which curl over the brim at the left side,

NOTHER cavalier hat shown is made entirely of white velvet laid in bands on the brim, with a trimming of one long, drooping white

This Concerns the Story on the Editorial Page.

How to Tell the Age of the Girl in Red.

O begin with, the Girl in Red is in her teens and there is no fraction in her age. She is so many integer years and so many integer months old. You have that information to start with.

Now then, to find her age: There will be twelve chapters in this story and in each chapter three of the numbers 1, 2, 3, 4, 5, 6, 7, 8, 9 will be printed as numbers or figures-not spelled out. One of these numbers is to be selected each day-you must pick one of the three yourself-and when the story is completed add the four selected numbers in the first four chapters, subtract the selected number in the fifth, add the numbers in the sixth, seventh and eighth chapters, subtract the number in the ninth, add the number in the tenth, multiply by the number in the eleventh and divide by the number in the twelfth. The quotient and remainder will be the Girl in Red's age in years and months. And remember she is under twenty. Read the story carefully and you may find therein something that will give you a clue to her age. The number in the first chapter was 3.

flowers in natural tints. A noteworthy creation was in a soft gray, with ahad-owy fuchias strewn over it in artistic fashion. This idea is especially attrac-tive in the soft woollens. Pretty "Dinner Coreages"

and Smart Short Boleros.

DELIGHTFUL "dinner corsage," as the French call these confec tions, is of grenadine de sotestrictly new material for dress waists and evening gowns. It is of the Benga rese shade and platted from neck to waist line. A piece of old Venice lace outlines the bust, makes the epaulets on the long shoulders, the flat collar, uffs and sleeve bands. A cocarde of black velvet with gold tasselled ends and a gold belt buckle gives this waist the Paristan touch of black.
Simple and chic is a bodice of ecru

silk having a shawl-shaped drapery or the silk edged with self-colored fringe and bands of brown velvet. The neck and cuffs are of pulpure. Another levely separate waint is of There is a growing itting for sin